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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

AZAOUAD.—Prehistoric Sites.—In *C. R. Acad. Insc.* 1916, pp. 445-455, Dr. CAPITAN reports upon six prehistoric settlements recently discovered in Azaouad, the district north of Timbuctoo. 1. About 300 km. north of Arraouan a number of prehistoric axes like those found at Mézières were discovered. 2. Between Taodenit and Ksaib in small hillocks of sand ancient mills were brought to light. 3. In Upper Senegal, about 110 km. from Kayes in the direction of Kiffa, many cut stones were found. 4. At Agamami, 9 km. from the ancient lake of Kankossa, there are similar remains. 5. In Upper Senegal, on the left bank of the river near the confluence of the Ba-fing and Ba-Koï are remains of a prehistoric settlement extending for one kilometre. 6. Near Sikasso were found many specimens of polished axes. A study of the various remains shows that very different populations occupied the different sites.

MALTA.—A Neolithic Temple at Tarxien.—In *Archaeologia*, LXVII, 1916, pp. 127-144 (12 pls.; 2 figs.), T. ZAMMIT describes the neolithic temple excavated near the village of Tarxien, Malta, in 1915. It consists roughly of three pairs of symmetrical apses connected with each other by narrow passages formed by large slabs placed on end. Potsherds found near the surface show that the site was used in Punic times. In the southwestern part of the structure, four feet below the surface, a cemetery of the Bronze Age with pottery of a new type was brought to light. It covered about one quarter of the site of the neolithic building. The bodies were burned on the site. This is the first time that remains of the Bronze Age have been found in the Maltese islands. Eight bronze daggers, eleven chisels, many awls, pieces of silver plaques, two clay statuettes and other objects, besides an abundance of pottery were taken from this cemetery. Not many neolithic antiquities were found because the excavations have not yet been carried deep enough, but some interesting stones with carved spiral ornaments, some figures of animals,

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1917.

For an explanation of the abbreviations, see pp. 115-116.

eight stone statuettes of the Hal-Saffien type, models of megalithic buildings, great numbers of conical stones, besides grinders, flint and bone implements, and neolithic potsherds were unearthed. All the important objects will be exhibited in the museum at Valletta.

NECROLOGY.—**Jesse Benedict Carter.**—Jesse Benedict Carter, Director of the American Academy in Rome, died suddenly at Cervignano, Italy, on July 20, 1917, while on his way to the Italian front with a commission sent by the American Red Cross.

He was born in New York, June 16, 1872, graduated from Princeton University in 1893, and then studied for two years in Germany. After spending two years at Princeton as Instructor in Latin, he resumed his studies abroad in 1897, and in the following year received the degree of Ph.D. at Halle. He then returned to Princeton as Assistant Professor, and in 1902 was made Professor of Latin, a chair which he continued to hold until 1907. From 1904 to 1907 he was granted leave of absence to serve as the Annual Professor at the American School of Classical Studies in Rome. He was appointed Director of the School in 1907, and in 1913, on the completion of the consolidation of the School with the old American Academy, became Director of the new American Academy in Rome. In the same year Princeton conferred on him the honorary degree of L.H.D.

Professor Carter's published work treats for the most part topics in his chosen field of study, Roman Religion. Among his writings are *De Deorum Cognominibus* (1898), *Epitheta Deorum* (1902), *The Religion of Numa* (1906), and *The Religious Life of Ancient Rome* (1911). He was also a regular contributor to Roscher's *Lexikon der Griechischen und Römischen Mythologie* and Hasting's *Encyclopaedia of Religion and Ethics*. During the past winter he delivered by invitation of the French Minister of Public Instruction a course of lectures before the Sorbonne and other French Universities. His subject was *The Growth of Humanism in the United States*. Since the outbreak of the war, and especially since the entrance of Italy into the struggle, he had taken an active part in relief work, and in recognition of his services the rank of *Commendatore della Corona d'Italia* was conferred upon him in 1917 by King Victor Emmanuel III.

He was a brilliant and acute scholar, and possessed a somewhat unusual ability in selecting the important or salient features of his theme and combining them into a vivid and striking picture. This power of presentation, aided by his clear and fluent expression, intense enthusiasm, and wide knowledge, enabled him as a teacher to arouse the interest and stir the imagination of his students. During the later years of his life he gave himself with characteristic energy and untiring devotion to the service of the American Academy, aiding in the formation of the new institution, and as its Director endeavoring to establish its position and develop its activities in accordance with a clearly marked policy toward the attainment of a definite ideal.—*J. M. P.*

George Coffey.—The chief Irish antiquary, who has made the archaeology of Ireland a part of general archaeology, George Coffey, keeper of Irish antiquities in the museum at Dublin, died toward the end of August, 1916. His numerous and important writings are chiefly articles in periodicals and short monographs. A list of these is given in the notice of his death by S. R.(EINACH), *R. Arch.*, fifth series, IV, 1916, p. 312.

Walter Dennison.—Walter Dennison, Professor of Greek and Latin at Swarthmore College since 1910, died of pneumonia on March 18, 1917. He was born at Saline, Michigan, August 9, 1869. He received the degree of A.B. in 1893 and of Ph.D. in 1897 from the University of Michigan. He was successively Instructor in Latin at Michigan, Professor of Latin and Roman archaeology at Oberlin, and Professor of Latin at Michigan, before going to Swarthmore. In 1908–1909 he was Annual Professor at the American School of Classical Studies in Rome. From 1913–1916 he was secretary of the Pennsylvania Society of the Archaeological Institute, and since 1916 a councillor of the Institute. His published work was chiefly in the form of brief articles, including discussions of the so-called portraits of Scipio (*A.J.A.* IX, 1905, pp. 11–43) and of the battlefields of Caesar. He was a good scholar, an enthusiastic and skilful teacher, and a helpful friend. His loss will be deeply felt in many fields. (W. W. BAKER, *Classical Journal*, XII, 1917, pp. 587–588.)

Madame Dieulafoy.—In *R. Arch.*, fifth series, IV, 1916, pp. 307–311 (portrait), EDMOND POTTIER contributes a brief biography and warm appreciation of Mme. Dieulafoy. Married in 1870 at the age of 19, she shared with her husband the dangers of the Franco-Prussian war. She travelled in various countries of Europe, in Egypt, and Morocco, and was her husband's most valuable assistant in his excavations at Susa, in connection with which she wrote two books (*La Perse, la Chaldée et la Susiane*, 1887, and *A Suse*, 1888). Later she was greatly interested in Spain and wrote two books (*Aragon et Valence*, 1901, and *Castille et Andalousie*, 1908) of historical character. Her treatise on *Isabelle la Grande* is in type, but its publication was delayed by the breaking out of the war in 1914. After that time she was active in various important ways in connection with the war. Her death occurred in 1916.

Felix De Pachtere.—The young French scholar, Felix De Pachtere, former member of the École d'Athènes, was killed September 24, 1916, in an assault upon a Bulgarian position at Florina. In 1912 he published an excellent volume, *Paris à l'époque gallo-romaine*. In April, 1916, in camp before Salonika, he prepared a note—his last—on the position of the *legio III Augusta* in the first century, showing that it was at Haidra, then at Ammaedara, Tebessa, and Lambaesis. (S. R., *R. Arch.*, fifth series, IV, 1916, p. 449; also B. HAUSSOULLIER, *C. R. Acad. Insc.* 1916, pp. 602–603.)

Henri Thédénat.—Born at La Rochelle in 1844, Henri Thédénat died at Paris October 29, 1916. He contributed many articles to the *Bulletin de la Société des Antiquaires*, the *Revue archéologique*, the *Bulletin critique*, and the *Dictionnaire des Antiquités*. He was the author of an excellent book on the Roman Forum (4th ed. 1908) and two volumes on Pompeii (1906). He was a man of singularly liberal and lovable nature. (S. R., *R. Arch.*, fifth series, IV, 1916, p. 448 f.; portrait.)

The Marquis de Vogüé.—Marquis Charles Jean Melchior de Vogüé, born October 18, 1829, died in Paris, November 10, 1916. He had received many honors and titles of distinction in France and other countries. His great work on the architecture of Central Syria (*Syrie Centrale, Architecture civile et religieuse du I^{er} au VII^e siècle*, Paris, Baudry, 1865–1877) is only the chief of his numerous writings. He was a distinguished diplomat and man of affairs as well as an archaeologist. (S. REINACH, *R. Arch.*, fifth series, IV, 1916, pp. 429–447; portrait.)

EGYPT

GIZEH.—Excavations of the Expedition of the University of Pennsylvania.

—In the *Museum Journal*, VIII, 1917, pp. 46–52 (4 figs.), C. S. F(ISHER) reports upon the excavations of the expedition of the University of Pennsylvania in the cemetery adjoining the pyramid of Cheops at Gizeh. The tombs explored were those of priests and minor officials. They consisted of a shaft in the rock two to six metres deep with a small chamber at the bottom. In the older tombs the burial was in a shallow pit sunk in the floor. The body was sometimes placed in a wooden coffin and the pit covered by rough stone slabs. Many graves had been disturbed by robbers, but even those which were intact rarely contained any funerary objects. The pottery discovered usually came from the shafts or offering chambers. Among the tombs cleared were those of Melady and his wife, of Ruwz and his wife, and of his parents with accompanying inscriptions. Near the tomb of Melady was found a perfectly preserved statuette of a certain Mesty. In the main chamber of the tomb of Ruwz was a fine offering table, important for the inscription which contains the cartouches of Cheops, Chephren, and Dedefra, indicating that the kings ruled in that order. Several inscribed stelae were unearthed. The roof of the offering chamber of a certain priest, Sobef, was vaulted with mud bricks designed so as to interlock. This is apparently the oldest example of interlocking bricks.

NAPATA.—Excavations in 1916.—In *B. Mus. F. A.* XV, 1917, pp. 25–34 (14 figs.), G. A. REISNER reports upon the excavations in 1916 of Harvard University and the Boston Museum of Fine Arts at **Napata**, the ancient capital of Ethiopia. It lies about two hundred miles above Kerma where the expedition had previously worked. The entrances to twenty-five pyramids were discovered and the burial chambers explored. All but one, which had been partly saved by a dangerous roof, were plundered in antiquity. A hinged bracelet of enameled gold in perfect condition was the most important object recovered. These pyramids are Meroitic and date from the first century B.C. South of the great temple of Amon the ground was cleared for a space of about 50 by 100 m. and five temples and a stone roadway brought to light. The earliest temple had been built about 1500 B.C., but all had been restored or rebuilt at different periods, and the latest were late Meroitic. A few rooms of the great temple, which is an important monument of Ethiopian architecture, were cleared. In them were found fragments of sculpture from which were put together nearly complete statues of the kings Tirhaka, Tanutamon, Amonanal, Espalut, and Senka-amon-seken, besides four headless statues. The figures of the earlier kings are of the best Egyptian workmanship. The temple of Senka-amon-seken, founded by Atlanersa, was also excavated. Near the end of the season the chapel and stairway of one of the pyramids at **Nuri** were cleared and inscriptions found which showed that here was the tomb of King Espalut. Alabaster vases, decorated gold cylinders, gold foil, and beads of gold, beryl, and carnelian were picked up in spite of the fact that the tomb had been plundered. It will be further excavated. This pyramid is one of fourteen of nearly equal size which are surrounded by twenty small ones. A pyramid which is twice as large as the others seems to be the earliest of the group.

THEBES.—**The Excavations of the Metropolitan Museum.**—In a *Supplement* to *B. Metr. Mus.* May, 1917, an account is given of the work of the Metropolitan Museum of New York in Egypt during the year 1915-16. In pp. 7-26 (32 figs.), A. LANSING describes the work in the Assasif at the eastern end of the causeway of Hatshepsut at Thebes. Near the surface there were found Ptolemaic tombs, all of which had been plundered, but a coin of Cleopatra II helps to date them. Below these were late dynastic tombs in which were large beads inscribed with the name of Sheshonk, and numerous pottery figurines in the form of horsemen and roosters. In this level the bust of an unidentified queen was unearthed. Lower down was a foundation deposit of Ramses IV consisting of small faience plaques, etc., but the temple for which it was intended was never built. A foundation deposit of model tools belonging to the temple of Hatshepsut was also found, but the southern part of this building was not erected. In the Middle Kingdom a large tomb had been built at this spot. This had soon been plundered; but it was used repeatedly for burial purposes in the seventeenth and early part of the eighteenth dynasties, in fact until the reign of Hatshepsut, when the great sunken court was filled in. These graves were undisturbed. They belonged for the most part to poor people, and contained many objects used in daily life, such as mirrors, razors, tweezers, bead necklaces, earrings, scarabs, etc. One necklace consisted of more than one thousand small gold ring beads ending in a snake's head. In one tomb was a harp lying beside the body of a woman. One tomb had an entrance which was originally pyramidal in form, a type often seen in papyri and on wall paintings but not previously found. In one of the pits in the court was a set of toilet vases, two of white pottery decorated with black and red, and four of alabaster. There were also an ointment vase of serpentine, a circular covered toilet-dish of ivory, and a very fine red jasper scarab with the figure of a gazelle carved upon it. In another chamber in the same tomb was a kohl-pot having a metal hinge of modern pattern, also bronze vessels, a heavy porphyry bowl such as were common in early dynastic times but not then made, a bronze sword, and a scarab peculiar in having a human face upon it. In still another burial in this tomb was a two-handled funerary sword, a heavy axe head, an ivory inlaid game box with chessmen, and a lyre (Fig. 1). *Ibid.* pp. 26-31 (8 figs.), N. DE GARIS DAVIES reports the completion of the excavation of the tomb of Puyenre. The great court was cleared and in it and in the burial shafts were found hundreds of fragments of reliefs, of stelae, and of the painted ceiling of the tomb. At least two hundred pieces have been put back into their original places. Several are still brilliantly colored. An interesting find was a potsherd upon which are sketched in ink two tableaux from the funeral ritual with the name of Puyenre in the proper place. This was evidently the artist's sketch, for scenes exactly



FIGURE 1.—LYRE FROM
THEBES

corresponding to it were discovered among the sculptures. A sketch in color on a piece of limestone on a very small scale may be another model used for the same purpose.

ITALY

ALIFE.—**A Heracles Bibax.**—In *Not. Scav.* XIII, 1916, pp. 111–116 (3 figs.), ALDA LEVI announces the discovery at Alife in Samnium of a bronze statuette 312 mm. in height, representing Heracles Bibax, a type of the third century combining Heracles and Dionysus (Fig. 2). A part of the left leg was found in the same locality a year before and has been restored to the statuette.



FIGURE 2.—HERACLES BIBAX

ARBASANTA.—**The Nuraghe at Losa.**—In *Not. Scav.* XIII, 1916, pp. 235–261, ANTONIO TARAMELLI publishes the results of excavations in the nuraghe at Losa, Sardinia, with a discussion of various general features of such monuments.

BETTONA.—**An Etrusco-Roman Tomb.**—In *Not. Scav.* XIII, 1916, pp. 1–29 (33 figs.), G. CULTRERA describes the exploration at Bettona, the ancient Vettona, of a chambered Etrusco-Roman tomb of somewhat unusual form. Although it had already been rifled, funeral urns, vases, ornaments, and utensils of various kinds were found, which together with coins indicated that the tomb was in use during the first and second centuries before our era. Among the ornaments were some handsome earrings. Four inscriptions were discovered, one in Etruscan and the rest in Latin. One of the latter mentions a *praetor Etruriae*, while another confirms the assignment of Vettona to the Crustumirian tribe.

BONORVA.—**Prehistoric Remains.**—In *Not. Scav.* XIII, 1916, pp. 332–334, A. TARAMELLI records the discovery of prehistoric remains at Bonorva, in the central part of the island of Sardinia. They belong to the great nuraghic settlement in the district of Logudoro in which about 1,700 different buildings have been found.

CARRARA.—**Iron Tools.**—In *Not. Scav.* XIII, 1916, pp. 91–94 (fig.), E. GALI publishes some interesting iron tools from a cave in the marble-producing region near Carrara. With them was found a coin of Trajan, dating between 104 and 110 A.D.

CASTELLINA IN CHIANTI.—**An Etruscan Hypogeum.**—In 1902 an Etruscan hypogeum of Cyclopean construction was discovered in the hill of Montecalvario near Castellina, consisting of a corridor leading to a rectangular chamber. The existence of similar structures on three other sides of the hill was suspected and recent excavations have revealed the four chambers,

arranged in the form of a cross. The most interesting find was a block (0.40 × 0.37 × 0.26 m.) sculptured with the head of what is called a lion, which apparently formed a part of one entrance. (LUIGI PERNIER, *Not. Scav.* XIII, 1916, 263–281; 14 figs.)

CITTÀ DI CASTELLO.—A Roman Necropolis.—In *Not. Scav.* XIII, 1916, pp. 164–166, G. BENEDELLI reports the discovery of a Roman necropolis at Città di Castello. Among the finds were pieces of Arretine ware with potters' marks and some glass vases. The principal value of the discovery is topographical, since it locates a *vicus* on the outskirts of the territory of Tifernum Tiberinum and indicates that this fertile region, where Pliny the Younger had a villa (*Epist.* V, 6 a), was thickly settled in antiquity.

CORI.—Recent Discoveries.—In *Not. Scav.* XIII, 1916, pp. 110–111, F. FORNARI records the discovery of a portion of the polygonal wall of the city and two enclosures with mosaic floors.

CURINGA.—A Hoard of Greek Coins.—P. ORSI reports the discovery of a hoard of Greek coins near the railway station at Curinga (Bruttii). A part of the find was carried off by the laborers who made the discovery, but 192 archaic Greek pieces, representing the four different regions of Metapontum, Sybaris, Crotona, and Caulonia, were recovered, probably two thirds of the total amount. (*Not. Scav.* XIII, 1916, pp. 186–187.)

IGLESIAS.—A Roman Milestone.—In *Not. Scav.* XIII, 1916, pp. 186–190, ANTONIO TARAMELLI announces the discovery of a fragment of a milestone in Sardinia on the road from Caralis to Sulci, which he assigns to the time of Trajan.

IMOLA.—Republican Silver Coins.—In *Not. Scav.* XIII, 1916, pp. 159–163, A. NEGRIOLI publishes a hoard of 554 republican silver coins, for the most part denarii, found at Imola in the Cispadine region. The dates indicate that the treasure was buried at the time of the Social War, at the end of 89 or the beginning of 88 B.C.

OSTIA.—Recent Discoveries.—The clearing of the Piazzale delle Corporazioni has been completed. Between the temple of Vulcan and the Via di Diana a cylindrical altar of Luna marble was brought to light. Other interesting finds were an inscription of Aufidius Fortis, son of the *patronus coloniae* of the same name, and a lamp with a representation of Apis, perhaps made in connection with the visit of Titus or Hadrian to the god (*Suet. Tit.* 5; *Spart. Hadr.* 12). On the north side of the Piazzale was found an inscription of the Narbonenses, the first representative of that region among the corporations. (*Not. Scav.* XIII, 1916, pp. 138–148, 176–180, 321–329.)

Small Bronzes.—In *Journal of Roman Studies*, V, 1915, pp. 165–172 (pl.; 4 figs.), G. CALZA records the finding of several small bronzes in a large bake-house at Ostia. This building, which contained machines for crushing the grain and kneading the flour, and two large ovens, was destroyed by fire in the third century and never rebuilt. The bronzes were found in the ashes covering the pavement of the ground floor. The most important piece is the small bust of a negro. Others are a boy Heracles; a Minerva with aegis, spear, and shield but in the pose of Juno, and apparently wearing a diadem; a herm of Priapus; a Dioscurus; and a small Lar. The execution of these bronzes is excellent.

POGGIO SOMMAVILLA.—A Portrait Head.—In *Not. Scav.* XIII, 1916,

pp. 281-284, G. BENDINELLI publishes the marble head of a woman found near Poggio Sommavilla, in the district of Colvecchio in the Sabine territory. The head, which has been taken to the National Museum at Rome, is a portrait, somewhat resembling one in the Ny-Carlsberg museum at Copenhagen. The manner of arranging the hair suggests the third century of the Roman empire.

POMPEII.—The House of Trebius Valens.—The excavations in the Via dell' Abbondanza have been continued. In the house of Trebius Valens a small bath was found, decorated in the second style. The peristyle has been cleared, revealing at the end a *stibadium* with a support for a circular table, which was also used as a fountain (*cf.* Plin. *Epist.* V, 6, 32). A part of the roof of the *ambulacrum* is still *in situ*, the first instance as yet found during the excavations. Another part had fallen and cut off the escape of four of the inhabitants, whose skeletons were found close against the wall, where they were trying to shield themselves from the falling ashes. An Oscan inscription has also come to light, giving directions for the soldiers. (*Not. Scav.* XIII, 1916, pp. 30-35, 87-90, 117-122, 231-235.)

A Samnite-Roman Necropolis.—In *Not. Scav.* XIII, 1916, pp. 287-309, M. DELLA CORTE announces the unearthing outside the Stabian Gate of a Samnite-Roman necropolis. There were 44 Samnite inhumation graves and 119 Roman cremation *ollae* with inscriptions. A great many coins (the *naulon*) were found and three *tabulae defixionum*. The necropolis appears to have been in use from the end of the fourth or the beginning of the third century B.C. until the destruction of the city.

A Metrical Inscription.—The complete reading of the inscription found outside the Porta Vesuviana and published in *Not. Scav.* 1910, p. 407, has now been recovered. It is as follows:

*Sic tibi contingat semper florere, Sabina,
Contingat formae sisque puella diu.*

Sic tibi was correctly conjectured by Hülsen, who suggested *ita perpetuo* or *ut amoena rosa* for the missing *puella diu* of the second line. (M. DELLA CORTE, *Not. Scav.* XIII, 1916, p. 286.)

ROME.—Ancient Remains in the Via Portuensis.—The fall of a part of the embankment on the right side of the Tiber at Pietra Papa revealed the remains of ancient constructions and a pavement with figures of athletes and inscriptions. The structure was a bath and its proximity to the Tiber suggests that the river may have served as its *piscina*. Its extent could not be determined. Brickstamps dating from 123, 125 and 126 A.D. were noted. At Pian due Torre in the same neighborhood two *termini Tiberis* of Hadrian were found, dating from 124 A.D. and thus pointing to a reconstruction later than the one already known in 121. Like the other *termini* of Hadrian, these have "*Imp. IV*," instead of "*Imp. II*." (F. FORNARI, *Not. Scav.* XIII, 1916, pp. 311-320.)

The Via Appia and the Via Latina.—The pavement of a *deverticulum* connecting the Via Appia with the Via Latina about seven miles from Rome has been found only 30 cm. below the present level. (E. GATTI, *Not. Scav.* XIII, 1916, p. 171.)

A Headless Statue.—Near the point where the new railroad line passes under the arches of the aqua Felice a headless female statue of Greek marble,

about 1.55 m. in height, has been found. It represents a Roman matron in the guise of Ceres, of a type common in the fourth century, and probably belonged to a sepulchral monument on the Via Latina. (F. FORNARI, *Not. Scav.* XIII, 1916, pp. 174-175; fig.)

New Inscriptions.—On the Via Po, near the corner of the Via Tevere, the construction of a modern building revealed some ancient remains and 143 sepulchral inscriptions. (F. FORNARI, *Not. Scav.* XIII, 1916, pp. 95-110; fig.)

SENISE.—Barbarian Jewelry.—In *Not. Scav.* XIII, 1916, pp. 329-332, ALDO DI RINALDIS publishes some handsome ornaments of the barbaric age: a fibula, earrings, fingerings, etc. They are of gold, ornamented with vitreous paste jewels of different colors, and are of fine workmanship, showing classic influences. With them was found a gold coin of Heraclius and Tiberius (659-668 A.D.).

SEZZE.—Remains of Sculpture.—About a hundred metres from the railway station of Sezze (ancient Setia) the remains of a bath were discovered, either public or belonging to a villa. In the *frigidarium* was found a statue 1.25 m. in height, without attributes, of which there is no exact replica. It may represent a muse or a nymph. A male head was also found, perhaps an Apollo, a fifth century type of Hellenistic workmanship. (F. FORNARI, *Not. Scav.* XIII, 1916, pp. 181-184; 2 figs.)

SYRACUSE.—Recent Discoveries.—In *Cronaca delle Belle Arti*, III, 1916, pp. 92-94, P. ORSI reports briefly upon the additions to the museum at Syracuse and the excavations carried on in that region during the periods 1909-1912 and 1912-1916. During the past year further excavations were carried on in the theatre at Syracuse and a fine torso of a caryatid of the time of Hiero found in the orchestra. Digging was also done at the Tripylon of Eurialus, and in the region south of the amphitheatre, and elsewhere. At Catania Roman remains and a Christian tomb were uncovered and several graffiti, one of which was long, were photographed.

TERNI.—Early Burials.—E. STEFANI reports the discovery of ancient tombs belonging to a *sepulcretum* near the railway station of S. Pietro in Campi. Forty-nine inhumation graves were found, apparently belonging to the seventh and sixth centuries before our era. Vases and ornaments were present, of comparatively little interest except that some of the former were made in imitation of the Villanova type. (*Not. Scav.* XIII, 1916, pp. 191-226.)

VIGNANELLO.—Etruscan Tombs.—Excavations in the town and the necropolis of Vignanello resulted in the discovery of several tombs, containing a considerable number of Greek vases and some of Faliscan workmanship. One of the former, a large cylix, shows a combat of warriors, in two groups connected by the disproportionately small figure of a fallen champion. The style suggests Chachrylion, at the end of the sixth century. Another, a stamnos, has two scenes representing the embassy to Achilles and showing the influence of Euthymides. A fragment of a rhyton bears the signature of Charinus. Several mirrors were found, one of which, a work of the fourth century, perhaps represents Achilles mounted upon a sea-monster and on his way to the Islands of the Blest. B. NOGERA adds notes on a number of Faliscan inscriptions which came to light during the excavations. (G. Q. GIGLIOLI, *Not. Scav.* XIII, 1916, pp. 37-86; 47 figs.)

SPAIN

EMPORION.—A Greek Settlement in Spain.—In *R. Arch.*, fifth series, IV, 1916, pp. 329-357 (16 figs.), PIERRE PARIS gives an account of the ruins of Emporion, a colony of Marseilles, which was founded in the latter part of the sixth century B.C. on a small island in the Gulf of Rosas. About the middle of the fifth century the chief part of the colony was on the main land. The buildings seem never to have been large or finely constructed. The walls and gates, so far as they are preserved, are of rude workmanship. A few small sanctuaries and a temple (of Serapis?) have left foundations and some few architectural fragments. The most striking remains are those of the cisterns, which were well constructed and carefully cemented. A series of amphorae, arranged to form a filter, was connected with the water system. A good marble cult statue of Asclepius (an original Greek work of the fifth century B.C.) and a charming marble female head, of Praxitelean or post-Praxitelean style (perhaps Aphrodite) are the most important works of sculpture. Many vases and fragments of pottery and also a considerable number of coins, serve to establish dates.

MOGON.—Ibero-Roman Jewelry.—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 56-63 (13 figs.), H. SANDERS describes an Ibero-Roman silver treasure discovered near Mogon, about five miles from Villacarrillo, in the province of Jaen, Spain, in 1914. An earthenware vessel of Iberian type eight inches high and eight inches in diameter was found full of silver coins and silver jewelry. It had a saucer-shaped lid of silver four inches in diameter and three quarters of an inch thick at the centre. About the neck and under the rim were three silver torcs, and a fourth was found broken inside the vase. The contents consisted of 1,258 Roman consular coins, two bracelets, an armlet, two bands (perhaps girdles), two plaques, an Iberian buckle in the shape of a duck, two pins or pendants, and a fine medallion of Medusa. One of the plaques, which like the medallion had been plated with gold, is 56 mm. broad and elaborately decorated with a design of flowers and fruits enclosed within narrow borders of running spirals. It shows clearly Graeco-Oriental influence, although it was probably made in Spain. The second plaque probably decorated a dagger sheath and is purely Iberian in style. The medallion is about 8 cm. in diameter and a good specimen of Graeco-Roman jewelry of the second century B.C. The treasure was buried between 89 and 80 B.C. Six important finds of Roman denarii were made at Mogon in 1914.

FRANCE

ENSÉRUNE.—Recent Excavations.—In *C. R. Acad. Insc.* 1916, pp. 397-411 (6 figs.), F. MOURET reports upon his excavations at Ensérune, about 9 km. southwest of Béziers (Hérault), where he opened 138 tombs. Among the funerary objects brought to light were 108 Iberian vases containing human bones. These vases are ornamented with straight or wavy lines, volutes, and geometric designs. One has a garland of leaves. There were many vases of local manufacture including 22 urns of a fine polished gray or brown ware, 15 of a coarse clay, and 35 cooking utensils; also 27 Campanian vases (craters, plates, etc.) and many fragments dating from the fourth and third centuries B.C., one with an Iberian inscription scratched on the foot; and a few Greek

vases of the fifth and fourth centuries including a large red-figured crater. There were also found vessels, spoons, belt-buckles, 32 fibulae, 35 bracelets, and other objects of bronze; ten long swords bent back, one straight and two curved swords, many spearheads, four fibulae and a hatchet of iron; and a gold pendant from an earring. Many Iberian coins of Nedhen, Medhen, or Serhen were discovered, but not in the graves. The finds show the predominance of Iberians in this locality in the fourth and third centuries B.C., and that Greek influence had been strong. *Ibid.* pp. 469-484 (2 figs.), E. POTTIER and S. REINACH report upon their visit to the site, where there has been sporadic digging for more than forty years. The clay vessels lie from one to two and one-half metres below the surface and contain burned human bones. The contents of four tombs which they saw opened are given. At the castle of le Nègre, near Vendres, there have been collected the objects taken from about one hundred and fifty tombs. The pottery falls into four classes, Attic Greek, Campanian, Iberian and local. A cylix in the style of Meidias is the finest Greek vase found on French soil. Among the Iberian vases are several fine specimens contemporary with the Attic pottery of the fifth and fourth centuries. Several Iberian inscriptions were noted; and in another collection, that of J. Albaille, an Iberian text of four lines.

MEAUX.—**The Head of a Divinity.**—In *R. Ét. Anc.* XIX, 1917, pp. 39-40 (fig.), G. GASSIES calls attention to a female head found in 1916 in the foundations of the "Vieux Chapitre" of Meaux. It dates from the second or third century A.D., and although rather badly battered may be recognized as a Venus.

PARIS.—**A New Piece of the Parthenon Frieze.**—In *C. R. Acad. Insc.* 1916, pp. 334-337, A. HÉRON DE VILLEFOSSE announces that the Louvre has acquired a hitherto unknown fragment of the Parthenon frieze. It is the head of a youth turned three-quarters to the right and looking backwards and is in a perfect state of preservation. It was evidently cut off from the slab to which it belonged by a chisel. It was presented to the Louvre by the granddaughter of Amédée Daveluy, first director of the French School at Athens, who is reported to have received it from the king of Greece between 1846 and 1867. It appears to belong to the north frieze, but its position has not yet been determined with certainty.

GERMANY

FEYEN.—**Inscriptions with Names of Belgian Divinities.**—In *B. Soc. Ant. Fr.* 1915, pp. 186-190, É. ESPÉRANDIEU publishes three Latin dedications to local divinities found at Feyen, between Trèves and Konz. They read: (1) *In h(onorem) d(omus) d(ivinae). Deo Intarabo Bittius Benignius Acceplus restituit;* (2) *[I]n h(onorem) d(omus) d(ivinae). Marti et Ancamnae C. Serotinius Justus ex voto posuit;* (3) *Lenomarti et Ancamnae Optatius Verus Devas [or Deva(t)s] ex voto posuit.* Intarabus and Lenus Mars are local names of Mars; Ancamna was previously unknown.

GREAT BRITAIN

HACKPEN HILL.—**Palaeolithic Implements.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 26-44 (27 figs.), H. G. O. KENDALL describes the palaeolithic imple-

ments excavated at Haekpen Hill, Wiltshire, in 1912. He divides them into two groups, (1) those with a dark brown patina, much abraded and striated; and (2) those with crimson, or sometimes brown, patination with less striation, and consisting of pointed and ovate implements and flakes. *Ibid.* pp. 44-48 comments are added by B. DAWKINS, H. READ, and R. SMITH.

LA COTTE.—Recent Excavations in the Prehistoric Cave.—In *Archaeologia*, LXVII, 1916, pp. 75-118 (48 figs.), R. R. MARETT describes the work of excavation in the cave of La Cotte de St. Brelade, Jersey, in 1914 and 1915. During the two years about 15,000 flints were found, of which 4,468 were more or less trimmed, and 155 perfect specimens of the first quality. These last named are masterpieces of Mousterian industry. All told about 1,200 square feet of the palaeolithic floor has been uncovered. La Cotte de St. Brelade is a pure Mousterian site.

LONDON.—Antiquities from Hallstatt.—In 1916 Lord Avebury presented to the British Museum an important collection of antiquities of the Early Iron Age excavated by him at Hallstatt in 1869. Among the more important objects are: a remarkable bucket of hammered bronze, the only one of its kind in England, an iron dagger, part of an iron sword, the ivory pommel of a sword, an iron spearhead, iron celts, bronze pendants and pins, bronze armlets, spectacle brooches and brooches of other types, and beads of amber, glass, bronze, and shell. In *Archaeologia*, LXVII, 1916, pp. 145-162 (5 pls.; 19 figs.), C. H. READ describes the collection in detail and R. A. SMITH discusses its date.

SCOTLAND.—Archaeological Discoveries in 1915.—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 254-257 (2 figs.), A. O. CURLE reports that in 1915 excavations were continued on **Traprain Law** in East Lothian and about one eighth of an acre laid bare. Four clearly defined strata were found dating from the close of the first century to the beginning of the fifth, as was indicated by the coins brought to light. Many miscellaneous objects were unearthed such as fibulae, pins, rings, beads, pieces of glass armlets, etc. Among the Roman remains was a folding spoon. At **Falkirk** some late Celtic pottery was found. At **Balneil**, Wigtownshire, a burial of the Bronze Age was discovered. The bones, apparently of two individuals, were partly burnt and covered with an inverted urn. Among other objects in the grave was a bronze chisel.

NORTHERN AFRICA

DJEMILA.—A Latin Inscription.—In *B. Soc. Ant. Fr.* 1915, pp. 196-200, R. CAGNAT publishes a Latin inscription found at Djemila, the ancient Cuicul, in 1915. It is a dedication made in 210 A.D. by a certain C. Egrilius Fuscianus which establishes the fact that Subatianus Proculus was commander of the legion of Numidia in the years 208, 209 and 210.

VOLUBILIS.—Excavations in 1915.—In *C. R. Acad. Insc.* 1916, pp. 359-366 (fig.), L. CHATELAIN gives a brief account of the excavations carried on at Volubilis in 1915. Before the work began the location of the triumphal arch and the basilica was known. West of the basilica lay the forum, on the south side of which was a brick building which may have been a speaker's stand. A flight of five steps connected it with the forum. East of the basilica many pieces of wall were uncovered, but they have not yet been explained. Near

the arch are remains of five shops in front of which was a colonnade. One of the shops is connected with the atrium of a house which had a richly decorated tablinum.

UNITED STATES

BALTIMORE.—A Head of Eros.—In the collection of Mr. Henry Walters in Baltimore is a marble head of Eros in very high relief. It is of the type usually ascribed to Lysippus, and is clearly an excellent copy of an early Hellenistic work. (GEORGE W. ELDERKIN, *Art in America*, V, 1917, pp. 192–195; pl.)

BOSTON.—Acquisitions of the Museum of Fine Arts in 1916.—In the *Forty-first Annual Report* of the Museum of Fine Arts, Boston, 1916, pp. 96–97, the following acquisitions of classical antiquities are reported: 1. Female head from a statuette about half life size, of marble. It is fine Greek work of the early part of the fourth century, but the surface is badly worn. It was found in Greece. It is 0.165 m. high. 2. Head of a goddess of marble larger than life size (see *A.J.A.* XXI, 1917, p. 102). 3. Portrait head of Marciana, of marble (see *A.J.A.* XXI, 1917, p. 103). 4. Six Cypriote vases. 5. Reproductions in gold of an Etruscan fibula and pair of earrings.

NEW YORK.—Limestone Reliefs from the Delta.—In *B. Metr. Mus.* XII, 1917, pp. 64–67 (2 figs.), H. E. W. publishes two limestone reliefs from the Delta purchased by the Metropolitan Museum in Cairo a few years ago. Both are complete and not part of a larger design. They are evidently trial pieces or copies. One represents the head and shoulders of a king wearing the crown of Lower Egypt, and the other part of the titles of a Pharaoh. The face of the king shows all the characteristics of the "Armenoid" race which mingled with the Egyptians of the Delta in the early dynasties and became the ruling class shortly before the pyramids of Gizeh were built. The reliefs appear to be not later than the fourth dynasty and probably date from about 2900 B.C.

A Head of the Thirtieth Dynasty.—The Metropolitan Museum of New York has recently received as a loan twenty-nine objects including textiles, paintings, Egyptian antiquities, etc. Perhaps the most important of them is an Egyptian head in the style of the thirtieth dynasty (378–342 B.C.). It is of white limestone 22.5 cm. high and represents a woman. It was finished off at the top, just above the line of the hair, and back of the ears in flat planes, and the inside is hollowed out. It was probably a sculptor's model. The face has simplicity together with grace and elegance, and is far superior to the conventional models of Ptolemaic times. (*B. Metr. Mus.* XII, 1917, pp. 11–12; fig.)

The Figure of a Hippopotamus.—In *B. Metr. Mus.* XII, 1917, pp. 77–78 (3 figs.), A. M. L.(ΥΗΓΟΕ) calls attention to a blue-glazed figure of a hippopotamus recently acquired by the Metropolitan Museum. It is 20 cm. long and 11 cm. high. It was found at Meir in 1910 in a tomb of the Middle Kingdom which may be dated about 1950 B.C. Lotus flowers and buds are painted upon the back of the animal to represent him in his natural surroundings.

The Head of a Girl.—In *Art in America*, V, 1917, pp. 130–134 (pl.), GISELA M. A. RICHTER describes a marble head of a girl, owned by Mr. Henry Goldman and recently exhibited in the Metropolitan Museum of Art. It is about life-

size, fairly well preserved, and probably formed part of a statue. The present shape seems due to modern trimming. The work is a Greek original of the fourth century B.C. by a follower of Praxiteles.

Southern Italian Vases.—In *B. Metr. Mus.* XII, 1917, pp. 81–84 (4 figs.), Miss G. M. A. R(ichter) publishes three vases recently acquired by the Metropolitan Museum. One is of local Italian ware of the fifth century B.C. showing Greek influence; the second is an "Athenianizing" amphora dating from about 400 B.C. and bearing some resemblance to a Nolan amphora; and the third an Apulian vase of the fourth century. She points out that in Southern Italy local Italian pottery with geometric decoration, as well as vases derived from the geometric but under Greek influence, gave way to Attic pottery, which in turn developed local peculiarities.

PHILADELPHIA.—An Attic Grave Relief.—In the *Museum Journal* of



FIGURE 3.—ATTIC GRAVE RELIEF

the University of Pennsylvania, VIII, 1917, pp. 10–14 (fig.), S. B. L(uce) publishes an Attic grave stele of the fourth century B.C. recently acquired by the museum of the University of Pennsylvania (Fig. 3). It is of Pentelic marble 1.55 m. high and 0.90 m. wide. There are three figures carved in high relief, a seated woman who clasps the hand of a bearded man standing before her, while between the two in the background stands another bearded man. The figures are represented in front of a structure with pilasters and lintel, but there is no pediment. There are three inscriptions on the lintel which appear to read *Κρινυία Ἀστρατίου θυγατήρ*, *Ναυκλῆς Ναυκλαίους Ν . . .* . . . and *Ναυκλαίης Ναυκλεῶς Ναυ . . . εὐς*.

Greek Vases.—The Museum of the University of Pennsylvania acquired

in 1916 six important Greek vases. They are 1, a red-figured pyxis with a scene representing the marriage of Heracles and Hebe; 2, a Dipylon amphora 43.5 cm. high, in perfect condition; 3, and 4, two white lecythi. On one is the figure of a woman seated stringing beads, while before her stands a second woman

holding a tray. Between the two is the inscription *Δίφιλος καλός*. The vase dates from about 465 B.C. and once belonged to the collection of Borelli Bey. The second lecythus, which is of later date, has upon it two figures making an offering before a stele. 5, a red-figured Attic amphora found at Capua. On one side Apollo and Artemis appear standing on either side of an altar, and on the reverse Dionysus and a maenad. 6, a Nolan amphora. On the obverse stands Apollo, and on the reverse a woman with a pitcher. (S. B. LUCE), the *Museum Journal* of the University of Pennsylvania, VIII, 1917, pp. 15-28; 6 figs.)

Early Chinese Sculptures.—In the *Museum Journal* of the University of Pennsylvania, VII, 1916, pp. 245-262 (8 figs.), C. W. BISHOP publishes two Chinese pedestals with scenes carved upon them recently acquired by the Museum. The first measures $24\frac{1}{4}$ inches long, $23\frac{1}{2}$ inches wide, and $10\frac{1}{2}$ inches high. An inscription on one face records the date as the sixth year of Chang Kuan (524 A.D.). On the opposite side is a female figure in the centre rising from a lotus thalamus and holding a tray. On either side of her is a "phoenix bird," beyond which is a lion on one side and a lioness on the other. On each of the two other sides of the block is a procession. These scenes are all cut in low relief. A second base slightly larger and probably a century or two later has four scenes from the life of Buddha incised upon the smooth surface of the stone. Both pedestals are important monuments of early Chinese art.

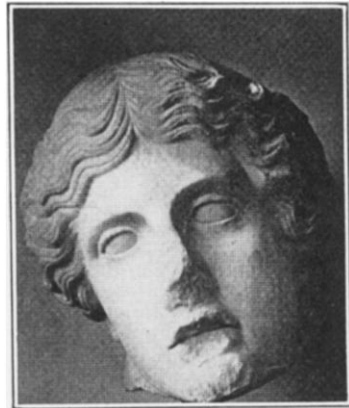


FIGURE 4.—HEAD OF AMAZON

PROVIDENCE.—**The Head of an Amazon.**—In *Bulletin of the Rhode Island School of Design*, V, 1917, pp. 9-11 (fig.), L. E. R. publishes the head of an Amazon (Fig. 4) acquired by the School. The nose, lips and chin are broken, but otherwise it is not greatly injured. The head is a good copy of the same original as the Amazon in Berlin, which Michaelis traced back to Polyclitus.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

ITALY

BERGAMO.—**Discovery of Trecento Frescoes.**—In *Rass. d'Arte*, XVI, 1916, pp. 9-11 (5 figs.), L. ANGELINI describes fourteenth century frescoes newly discovered at the secularized Sta. Marta, Bergamo (Figs. 5-6). Because of the business use of the place and the dampness of the walls the paintings have been removed to the Accademia Carrara. A portion of the frescoes has an inscription which determines the date, 1368. The others, from the linear and coloristic treatment, as well as from the original location—there appear to be

three distinct periods and painters represented—date earlier, probably about the middle of the century.

CREMONA.—Palazzo Fodri Restored.—In *Rass. d'Arte*, XVI, 1916, pp. 85–96 (16 figs.),

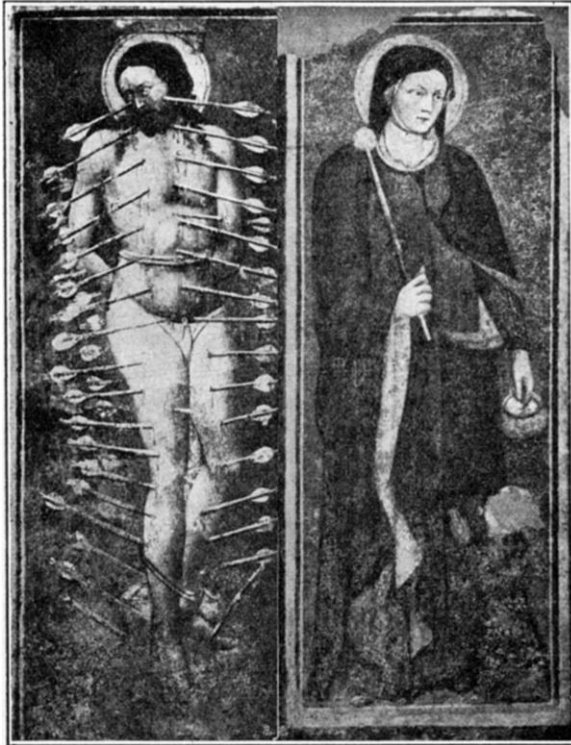


FIGURE 5.—S. SEBASTIANO, STA. SCOLASTICA: BERGAMO

E. GUSSALLI presents the results of his studies for the restoration of the Palazzo Fodri at Cremona. The palace was built in the first half of the sixteenth century, presumably by Antonio Maria and Bartolomeo Fodri, at the time of the prosperity of the family under the dukedom of Charles V. In spite of its late date and later changes the architecture in its simplicity is suggestive of the Quattrocento.

FLORENCE.—Three "Crete" by Donatello.—Three bas-reliefs found by Gia-

como de Nicola more than a year ago in the storeroom of the Museo Nazionale of Florence are described by their finder in *Burl. Mag.* XXX, 1917, pp. 87–95 (3 figs.). They are modelled in chalk mixed with glue and the flue of cloth. Their subjects are The Crowning with Thorns, Christ before Pilate, and The Way to Calvary. The originality of the compositions, the reality of the figures, and the dramatic spirit of the action, together with details of architectural background and individual figures, show the works to be very similar to authentic reliefs by Donatello done in the second quarter of the fifteenth century. On the twentieth of January, 1823, the Opera of Santa Maria del Fiore consigned to the gallery of the Uffizi among several sculptures by Luca, Donatello, Michelangelo, etc., "*3 basso rilievi modellati in terra con Storie della Passione di Nostro Signore.*" This record evidently concerns the three reliefs found by the writer. Since the Opera of the Duomo did not possess works of art which were not made for the Duomo and the Baptistry, support

is gained for the supposition that the three reliefs were made by Donatello as models for one of the two bronze doors of the new sacristies for which he was given the commission, but which he never completed. The style of the work strengthens this hypothesis, since it accords with the other reliefs made by Donatello at the time when these doors must have been executed (1437-1446).

MILAN.—**Papers of Apprenticeship.**—In *Rass. d'Arte*, XVI, 1916, pp.



FIGURE 6.—STA. MARIA MADDALENA: BERGAMO

26-27, L. BELTRAMI calls attention to a number of contracts made between painters and their apprentices in Renaissance Milan. The terms of pay to the learners were not bad, but work was demanded in return. For example, in 1550 Raffaele Crespi bound himself to Bernardino Campi for 5 scudi a month, but agreed to work winter nights to make up for the shortness of the days.

New Madonna in the Castello Sforzesco.—Among recent acquisitions to the museum of the Castello Sforzesco at Milan, L. BELTRAMI (*Rass. d'Arte*, XVI, 1916, pp. 52-53; fig.) publishes a half length Madonna holding a flower to the Christ Child, a work of unusual technique. The flesh is painted in tempera on the stuff which forms the basis, but the hair, dress, and background are worked with silk threads of various colors and little metallic ornaments of disks, hemispheres, and flowers. The two dissimilar techniques are made to blend with each other and presumably the frame was originally silk too as in a like example in the Valsecchi collection, Milan.

PIACENZA.—**Crucifixion by Lomazzo.**—In *Rass. d'Arte*, XVI, 1916, p. 84 (fig.), G. NICODEMI publishes a Crucifixion by Giovan Paolo Lomazzo in the Vacchi collection, Piacenza. The signature is nearly gone but one reads "Lom. zz. 15. 8." That makes the authorship certain and a stylistic comparison yields the date 1568.

REGGIO.—**Documents on Bernardino Orsi.**—In *Rass. d'Arte*, XVI, 1916, pp. 46-48 (fig.), G. SACCANI publishes the documents concerning Bernardino Orsi resulting from an investigation of the notaries' records in the Archivio di Stato, Reggio. Bernardino was not the father, because so much older, and probably not the master of Lelio Orsi, who came from a remote branch of the family. The dates of Bernardino's birth and death remain undetermined, but his father was Lazzaro, son of Pietro; though married to Giovanna di Criminati, he had no children, at least as late as 1522. His documented artistic

activity reached from 1485 to 1522; he was still living ten years later. The commissions for which the contracts are found are: an altarpiece representing St. Peter Martyr for S. Domenico, 1485; Enthroned Madonna and Saints in the Cathedral, 1501, the only one of the works remaining and still in the Reggio Cathedral; a small commission for the Commune Reggio, 1506; an *ancona* for Stefano Fontanella, later turned over to Lazzaro Ardizzoni to paint, 1512; a picture for Fontanella, possibly the same picture, and one for Antonio de Mustis, 1516; decorations for the chapel of St. Vincent in S. Domenico, Reggio, 1516; an altarpiece for S. Prospero, Madonna and Saints with Annunciation above and Nativity below, 1522.

ROME.—Paintings in the Vatican Depot.—In *Rass. d'Arte*, XVI, 1916, pp. 75–83 (10 figs.), G. BERNARDINI publishes with attributions a number of second rate pictures that hang in two rooms of the Vatican Gallery not open to the public, hence serving as a sort of magazine. No. 67, Madonna and Saints, is definitely ascribable to Bernardino di Mariotto; it formerly was recognized as of the school of Signorelli,—Mariotto did in fact derive something from the painter of Cortona. No. 325, Madonna and Saints, can be attributed to Giovanni di Pietro Spagna with the reservation that the hardness of the color suggests the workshop. No. 94, Madonna and Saints, is signed “Franciscus M. pinxit,” *i.e.* by Francesco Melanzio; it is a work of the end of the artist’s career after he had come under the influence of Pietro Vannucci. A detached Perugian fresco, Madonna and Saints, is in the style of Tiberio Diotallevi di Assisi, but seems to show the brushwork of assistants. No. 64, Madonna and Saints, is in the Raphaelesque manner of Domenico Alfani. No. 178, Madonna, can be associated with a triptych in the Galleria d’Arte Antica, Rome, signed by Antonio da Alatri; it is a fifteenth century work extremely rustic and behind the times. No. 33 is a Christ Bearing the Cross signed by Marco Palmezzano; the signature is ancient but has been tampered with; a Sacred Family may doubtfully be given also to this artist. No. 307, fragment of a Madonna, showing the heads only of the Mother and Child, is Venetian and very possibly a youthful work of Andrea Previtali. No. 304, Madonna with Infant St. John, is signed by Marco Basaiti, “Marchus Baxaiti pinsit.” No. 228, Madonna with a Female Saint, seemingly an unclear Marriage of St. Catherine, cannot be given any more definite attribution than to the Emilian school, recalling Giambattista Maineri.

A Christian Sarcophagus.—During the work on the Via Ostiense at Mezzocammino a tomb was found, with a marble sarcophagus. The cover represents on one side Jonah sleeping under the gourd, and on the other the adoration of the Magi. The sarcophagus itself is sculptured with the miracles of Jesus, Peter denying his Lord, and other scenes. Further excavations led to the discovery of a Christian cemetery with sarcophagi and inscriptions. (F. FORNARI, *Not. Scav.* XIII, 1916, pp. 123–137.)

SPAIN

MADRID.—A New Van Orley in the Prado.—In the *Buletin de la Sociedad Española de Excursiones*, XXIV, 1916, pp. 74–78 (2 pls.), E. TORMO discusses the Holy Family by Bernard Van Orley, dated 1522, which the Prado has acquired from the Bosch collection. The picture is of interest because of the relation it displays between the works of Van Orley and Durer.

RUSSIA

PETROGRAD.—A Madonna by Rossellino in the Hermitage.—In *Rass. d'Arte*, XVI, 1916, pp. 54–58 (5 figs.), G. FRIZZONI publishes the marble relief of the Madonna by Antonio Rossellino recently presented to the Hermitage, Petrograd. The exact provenance of the work is not given, but it may be identical with the one mentioned by Vasari in the house of the Tornabuoni. In any case, it appears to be certainly authentic and an early work.

GREAT BRITAIN

DURHAM.—Repairs to the Cathedral.—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 49–56, is a report on the repairs now being undertaken in Durham Cathedral.

FARNHAM.—A Picture from the School of Verrocchio.—The group of pictures assigned to the atelier of Verrocchio receives a rich addition in the hitherto unpublished Virgin in Adoration described by T. BORENTUS in *Burl. Mag.* XXX, 1917, p. 129 (pl.). Of the history of this painting, now owned by Mr. W. H. Woodward of Crooksbury Hurst, Farnham, nothing seems to be known before 1914. It is a fragment of a larger composition, apparently a Nativity or an Adoration of the Shepherds.

LONDON.—Mediaeval Remains.—In *Archaeologia*, LXVII, 1916, pp. 1–26 (12 pls.; 5 figs.), P. NORMAN describes recent discoveries of mediaeval remains in London. These are: 1, the chalk foundation-arches and the wall above them on the north side of Merchant Taylors' Hall, Threadneedle Street; also, on the south side, what was once a fine oriel window; 2, foundations and crowns of arches in the Dutch Church, Austin Friars; 3, Aldgate Crypt; 4, a vaulted chamber west of Gracechurch Street; 5, part of the west wall of the church of the Dominican Priory at Blackfriars; 6, the raft and piles beneath the belfry of Westminster; 7, the conduit head, Gray Friars.

A Mediaeval Ivory Comb.—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 168–171 (3 figs.), C. H. READ discusses a mediaeval ivory comb, $4\frac{1}{2}$ in. by $4\frac{3}{16}$ in., with teeth on opposite sides. The band between the two is ornamented with circles in which are carved animals either singly or in pairs. It bears on one end the inscription, *Missū fuit pecten hoc a Gregorio papa ad Berthā Reginā*. The hand is that of the tenth century, but the comb appears to date from the eleventh or twelfth century. The comb has recently been acquired by the British Museum.

An Attribution to the School of Rembrandt.—In his notes on pictures in the royal collections, L. CUST contests both the title and the authorship of a portrait of a young man in Windsor Castle. It has long been known as a portrait of Gerard Dou by himself. But it is not the likeness of that painter, and the scale and breadth of the painting suggest much more the early work of Rembrandt than that of Dou. However, the evidence does not permit an indisputable attribution. (*Burl. Mag.* XXX, 1917, p. 154; fig.)

OLD SARUM.—Excavations in 1915.—In *Proc. Soc. Ant.* XXVIII, 1917, pp. 174–183 (4 figs.), W. ST. JOHN HOPE reports in detail upon the progress of the work of excavation at Old Sarum in 1915.

SOUTH CERNEY.—Fragments of a Twelfth Century Rood.—In *Proc. Soc. Ant.* XXVIII, 1916, p. 17 (pl.), W. R. LETHABY publishes a carved head and foot which belonged to a twelfth century rood from South Cerney Church,

Gloucestershire. The whole figure must have been about three feet high and resembled closely the Christ of the deposition in the painted chapel at Winchester Cathedral. The wood was covered with gesso and the surface painted. *Ibid.* p. 18, A. C. STEVENS gives the details of the discovery.

NORTHERN AFRICA

CARTHAGE.—Inscriptions from the Basilica.—In *C. R. Acad. Insc.* 1916, pp. 431–436, A. HÉRON DE VILLEFOSSE publishes two Christian grave inscriptions found by Father Delattre in the basilica at Carthage. One is in Latin and dates from 438, the other is in Greek and Latin.

UNITED STATES

BOSTON.—Gifts to the Museum of Fine Arts.—The great donation of Denman Ross to the Museum of Fine Arts is principally of interest to the oriental student but embraced many western art objects, including a Flemish Verdure tapestry; paintings by Pietro Longhi and Van der Helst (Fig. 7); drawings by Tiepolo, Credi, and others; jewelry, manuscripts, bindings, and so forth. The Coolidge gift, announced at the same time as the Ross gift, included the well-known Boar Hunt by Frans Snyders, two pieces of a sixteenth century tapestry, a painted terra-cotta bust of Christ ascribed to the school of Donatello (Fig. 8), a statuette of St. Henry of Germany (?) considered to be of the Abbeville school, late fifteenth century, and interesting examples of the industrial arts of the Renaissance. A single gift of note is a Marriage Salver. On the front is painted the Queen of Sheba Visiting Solomon (Fig. 9), on the back a Putto with Cornucopias. Berenson had attributed this to Matteo di Giovanni, others to the school of Filippo Lippi. (*B. Mus. F. A.* XV, 1917, pp. 9–23; 31 figs.) In *Burl. Mag.* XXX, 1917, pp. 183–189 (2 figs.), O. SIREN describes the decoration of this wooden salver, called a “*desco del nozze*” and used for the presentation of marriage gifts. The work has been variously attributed to the Florentine, Sienese, and Paduan schools. The writer rejects all of these attributions. The ornamental daintiness and ceremonious beauty of the painting point toward Umbria and the Marches for its origin. There is some Sienese influence evident in the work, but such influence was felt in Umbro-Marchegiano art shortly after the middle of the fifteenth century, the period to which this salver belongs. The authentic work of the late period of the poetic painter of the Marches, Giovanni Boccati da Camerino, shows such close similarity to the decoration of this salver, that its attribution to him in about the year 1473 seems justified.

CAMBRIDGE.—A Tintoretto Deposited in the Fogg Museum.—In *Rass. d'Arte*, XVI, 1916, p. 25 (pl.), F. M. PERKINS reproduces with a note of praise the Diana by Tintoretto belonging to the Sachs collection, New York, and deposited in the Fogg Museum.

Some Unpublished Drawings Ascribed to Holbein.—In *Art in America*, V, 1917, pp. 72–77 (5 figs.), P. SMITH publishes five of the twenty-seven drawings done in pen and ink on the margins of a copy of *Des. Erasmi In Evangelium lucæ paraphrasis nunc primum et nata et aedita*, dated 1523, in the Harvard Library. Some of the sketches are decorative rather than illustrative, though most of them admirably serve the latter purpose. Their high merit and their

resemblance to Holbein's authentic illustrations for Erasmus' *Praise of Folly* attest the probability of the work having been done by Holbein.

CHICAGO.—Acquisitions of the Art Institute.—Four pieces of brocades have recently been presented to the Antiquarian Society collection. One is a thirteenth century Hispano-Moresque example decorated with confronting lions; a second, a Sassanian piece of the tenth century or earlier, is the favorite medallion with archers on horseback shooting lions; a third is twelfth to thir-



FIGURE 7.—PORTRAIT BY VAN DER HELST

teenth century Regensburg work showing lions in circles and other geometric decoration; the fourth is a fourteenth century Italian brocade of Byzantine pattern. (*B. Art Inst.* XI, 1917, p. 269; fig.)

DETROIT.—A Painting by Giovanni De Agostino.—In *Rass. d'Arte*, XVI, 1916, pp. 73-74 (fig.), B. BERENSON publishes a picture, the portrait busts of a young man and woman, signed *Joanis Paulus de Augustinis*, in the Museum of Fine Arts, Detroit. This is the second work of this master to come to light, the other is a *Pieta* in S. M. alla Porta, Milan. The Milan picture led to the

artist's being placed among the minor Quattrocento satellites of Mantegna and Antonello, but with the additional evidence now available from costumes



FIGURE 8.—TERRA-COTTA BUST: SCHOOL OF DONATELLO

and types he is rather to be regarded as a sixteenth century *ritardateur*, building on the Bellini. The *Pieta* might date about 1510, the double portrait a decade later.

MINNEAPOLIS. — **A Statuette of Dovizia by Giovanni della Robbia.** — A statuette of Dovizia in the Minneapolis Institute of Arts is published by A. MARQUAND in *Art in America*, V, 1917, pp. 195-199 (fig.). The prototype of the work is probably to be sought in a statue by Donatello which, according to Vasari, stood in the Mercato Vecchio, whence it had

to be removed in 1721 because of injuries from exposure to the weather. This statue has been lost, but there is one possible derivative of it in the Buonarroti museum, a statuette by Robbia, and another in the Berlin museum from the Robbia school. Both of these are known as Pomonas. While the statuette in the Minneapolis museum also portrays a conception analogous to that of Donatello's Dovizia, it is more strictly a goddess of the home. It bears the inscription, "GLORIA ET DIVITIE IN DOMO TUA" and has beside the principal figure, an accompanying group of a boy and dog, emphasizing the spirit of domesticity. The work has the brilliant enamelling characteristic of Giovanni della Robbia and may be dated about the year 1525.

NEW YORK.—Acquisitions of the Metropolitan Museum.—Some notable additions of the Metropolitan Museum have been made in the department of prints recently established and put under the direction of Curator W. M. Ivins, Jr. (*B. Metr. Mus.* XII, 1917, pp. 107-111; 3 figs.). They include a Descent from the Cross by Torchlight, by Rembrandt; and a number of early German prints, e.g., by Durer, Cranach, Schongauer (*ibid.* pp. 94-95; fig.). The Pulitzer fund has made possible the purchase of important stained glass from the Abbey of Flavigny, consisting of two complete windows, a Deluge Window and a Moses Window, and four medallions. The artist can be identified as Valentin Bousch and the commissioner as Wary de Lucy, twenty-first Prior of Flavigny, who held office from 1510 to 1557. The windows date about 1530 (*ibid.* pp. 112-115; 3 figs.). The new acquisitions of Italian art are

numerous (*ibid.* pp. 34-37; 3 figs.). From the Volpi sale the Museum purchased a fifteenth century Florentine cassone with high relief gesso decoration, a sixteenth century Florentine walnut cabinet and an ecclesiastical faldstool. The last bears the inscription: "D. CELSUS AMERICUS TURCUS A SENIS: ROMANUS ABBAS 1601." A Madonna and Child of terracotta, colored and gilded, can be classed with the numerous North Italian, provincial, early Renaissance sculptures that bear the nebulous name of the Master of the Pellegrini Chapel.



FIGURE 9.—MARRIAGE SALVER: GIOVANNI BOCCATI

A conservative Sienese Madonna relief of the early fifteenth century is of the unusual material, papier maché. Five pieces of Italian majolica illustrate the influence of Hispano-Moresque work of the earlier Italian potters. For the department of armor three lots were bought at the Volpi sale, two half-suits of armor of the sixteenth century, and a short Venetian sword or *cinquedea* of about 1500 (*ibid.* 34-40; 3 figs.). A number of velvets of Renaissance date from Italy and Asia Minor have also been recently added (*ibid.* pp. 68-70; 2 figs.).

Romanesque Stone Relief.—In *B. Metr. Mus.* XII, 1917, pp. 29-32 (fig.), D. FRIEDLEY publishes a stone relief from the church of St. Leonard, Zamora, Spain, which now is the chief piece of Romanesque sculpture in the Museum. The relief represents a lion trampling on a dragon and, behind, Christ crowning the Virgin, who is attended by an angel and St. Leonard bearing fetters from which he has just freed two prisoners. Other ornamental and architectural motives of local character are added. The relief is filled with reminiscences of the various Romanesque schools of the neighboring provinces of France. But if it really be of the twelfth century, to which it is assigned, it is of exceptional iconographic interest not only for the motive of St. Leonard but also for the surprisingly highly developed Coronation of the Virgin.

An Unknown Portrait by Antonello da Messina.—In *Art in America*, V, 1917, pp. 165-167 (pl.), M. W. BROCKWELL publishes a portrait lately acquired

by Mr. Michael Friedsam. A critical study of the work in connection with authentic paintings by Antonello da Messina justifies its attribution to that artist in his last period. Although the early history of the painting is not known, the writer suggests that it may be identified with the portrait of Michele Vianello, which the "Anonimo" of Morelli mentions having seen in 1532 in the house of Messer Antonio Pasqualino. With the exception of the signature of Antonello da Messina and the date, 1475, the short description given by the "Anonimo" fits the work under consideration. It is very possible that this panel, like others by the same artist, originally possessed a parapet across the front on which were placed the signature and date.

A Triptych by Sassetta.—In *Art in America*, V, 1917, pp. 206-209 (fig.), O. SIRÉN publishes a triptych in a private collection in New York and formerly in the Chabrieres-Arles collection in Paris. The work may be assigned to the early period (probably not after 1430) of Stefano di Giovanni, called Sassetta. It shows the artist at his best, as a poetic, imaginative genius.

A Portrait of Frans Hals.—In *Art in America*, V, 1917, pp. 59-60 (pl.), F. J. MATHER, Jr., writes of a portrait of a man by Frans Hals recently acquired by Mr. Henry Goldman of New York. The form of the composition, the costume of the sitter, and the delicate harmony of color, as well as the partly effaced date, 1637, place the work in the artist's later period. As pure portraiture few paintings by Hals are superior to it.

Two Clovio Manuscripts in New York.—In *Art in America*, V, 1917, pp. 88-99 (2 figs.), A. E. BYE discusses the illumination of the so-called "Towneley Lectionary" in the New York Public Library and the Farnese Breviary in the J. Pierpont Morgan collection of New York. At least three or four of the six full-page miniatures of the Towneley Lectionary may be ascribed to Giulio Clovio and dated between the years 1531 and 1540. Two of the finest miniatures in this series are the Nativity and the Last Judgment. The twenty-six illuminations of the Farnese Breviary are later and finer representations of the same artist's work. This Breviary was made about 1546 for the Cardinal Alexander Farnese. Both manuscripts rank Clovio among the baroque successors of the great masters of the High Renaissance, commanding a perfect technique and almost limitless skill, but producing an art that is essentially imitative. A source of great wonder is Clovio's successful portrayal in a very small space of all the contents of a colossal wall painting. He excels in minute detail and particularly in the delicate border designs of arabesque and animal forms, in which his works abound.

PROVIDENCE.—Syrian Marriage-Chest.—In the *Bulletin of the Rhode Island School of Design*, V, 1917, pp. 4-6 (fig.), J. SHAPLEY publishes a Syrian marriage-chest recently added to the Providence collection. The chest, though comparatively modern, is decorated with inlaid designs handed down from those of the early Christian mosaic and manuscript illumination of Syria.

ST. LOUIS.—Prints Acquired by the City Art Museum.—In the *Bulletin of the City Art Museum of St. Louis*, III, 1917, pp. 2-10 (9 figs.), the department of prints announces the various new additions to the collection, including etchings by Van Dyck, Rembrandt, Meryon, Whistler, Haden, Turner, Bone, Ribera, Goya, Ruysdael, and Millet; and engravings by Durer, Barthel and Hans Sebald Beham, Delff, Pontius Masson, and Nanteuil.

WORCESTER.—Acquisitions of the Art Museum.—Among the new addi

tions published in the *Bulletin of the Worcester Art Museum* are important examples of Italian painting and sculpture. The Madonna by Francia (*ibid.* VII, 4, 1917, pp. 1-2; fig.) would be a notable gain to any collection and the following works of sculpture speak for themselves: Coat of Arms of the Davanzati Family, School of Donatello; Bust of St. John, Benedetto da Mainano; Madonna and Child, Domenico di Paris; Madonna and Child, Antonio Begarelli (*ibid.* VIII, 1917, pp. 1-15; 11 figs.). Note also an old Slavonic triptych (*ibid.* pp. 19-23), etc.